

**BOSTON CONSERVATORY
OF MUSIC**
(INCORPORATED)

**CATALOGUE
1923-1924**

**250 Huntington Avenue
BOSTON (17), MASSACHUSETTS**

CALENDAR FOR 1923-1924

First Session, September 10, 1923 through January 26, 1924

Second Session, January 28, 1924 through June 14, 1924

Summer Session, June 30, 1924 through September 6, 1924

CALENDAR FOR 1924-1925

First Session, September 8, 1924 through January 24, 1925

Second Session, January 26, 1925 through June 13, 1925

Summer Session, June 29, 1925 through September 5, 1925

BOSTON CONSERVATORY
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CATALOGUE

Fifth Year

1923-1924

250 Huntington Avenue

BOSTON (17), MASSACHUSETTS



Preamble A vital impulse, nationally recognized, is expressing itself throughout this country toward the awakening of a higher musical understanding and the stimulating of wider popular interest. This impulse, if rightly appreciated and developed, can react in giving to America a more abundant æsthetic life, and in creating a national American music which will properly embody and fitly express the spirit of the country.

For the furthering of this objective the BOSTON CONSERVATORY OF MUSIC is eminently qualified, both through the completeness of its curricula (covering all subjects of professional musical study), and by the liberality of its policy of admission. It enjoins no specific academic requirements; it makes no stipulation of prerequisite musical accomplishment; it recognizes no discrimination of race or faith. As our American nation has gained its marvellous vitality and growth through the ready assimilation of all who have come from far or near, seeking this haven of liberty and unbridled opportunity, so the national music of America must properly be an outgrowth and expression of the various characteristics of its composite population.

Yet if talented musicians discovered in America continue to be sent abroad to study, they will inevitably become imbued with the traditions and influence of the countries to which they go. Great and noble though those countries are, whose undying works have become a world's heritage, yet they are not America, and so long as America is dependent upon them, no truly American music can be created. It must be indigenous in its conception, in its inspiration, in its color. But if from the representatives of the whole world, assembled into this one great cosmopolitan nation, all latent talent is gratefully sought and is trained in this country by efficient instructors, a wonderful American music will soon arise, which, untrammelled by traditions of race or of creed, will become the true expression of the soul of a unified humanity.

To do whatever it can toward accomplishing this ideal the BOSTON CONSERVATORY OF MUSIC is reverently dedicated.

Agide Jarchia, Director.

FACULTY

(* Member of the Boston Symphony Orchestra)

AGIDE JACCHIA, Director

CONDUCTING

AGIDE JACCHIA

COMPOSITION AND ORCHESTRATION

AGIDE JACCHIA

OTTO G. T. STRAUB

COUNTERPOINT, FUGUE, HARMONY, and THEORY

OTTO G. T. STRAUB

SOLFEGGIO

IRMA SEYDEL

COACHING

Grand Opera, Oratorio, Songs

AGIDE JACCHIA

ALFRED R. FRANK

ESTER FERRABINI

VOICE CULTURE

ALFRED R. FRANK

JESSIE P. DREW

ESTER FERRABINI

RODOLFO A. FORNARI

PIANOFORTE

HANS EBELL

CLEMENTINE MILLER

CYRUS ULLIAN

ORGAN

* ALBERT W. SNOW

WALTER N. KILBURN

HARP

WILHELMINA VAN DEN BERG

FLUTE and PICCOLO

* AUGUSTUS BATTLES

OBOE and ENGLISH HORN

* LOUIS SPEYER

CLARINET and BASS CLARINET

* ALBERT SAND

JOHN S. LEAVITT

BASSOON

* ABDON LAUS

SAXOPHONE

* ABDON LAUS

JOHN S. LEAVITT

HORN

* MAX HESS

CORNET and TRUMPET

EDWIN G. CLARKE

TROMBONE and TUBA

* EUGENE ADAM

PERCUSSION

* CARL F. LUDWIG

VIOLIN

IRMA SEYDEL

ARY DULFER

* FREDERICK L. MAHN

VIOLA

* FREDERICK L. MAHN

VIOLONCELLO

HAZEL L'AFRICAIN

* ENRICO FABRIZIO

CONTRABASS

* THEODOR SEYDEL

DRAMATIC EXPRESSION

EDOUARD DARMAND

BEATRICE KING

BALLET TRAINING

MARIA PAPORELLO

LANGUAGES

EMMA DARMAND (French)

RODOLFO FORNARI (Italian)

MARGARETTE MÜNSTERBERG (German)

LECTURE COURSES

HISTORY OF MUSIC

JOHN N. BURK

FORMAL ANALYSIS

OTTO G. T. STRAUB

ORCHESTRAL TRAINING CLASS

AGIDE JACCHIA

BAND TRAINING CLASS

EDWIN G. CLARKE

ADMISSION

The year at the Boston Conservatory of Music is divided into three Sessions (as shown by the Calendar, second page of cover), but there are no formalities of entrance and a student may enroll at any time. It is, of course, always advisable for one who wishes to enter any of the classes to register for the first meeting of a Session.

An initial Registration fee of \$2 is charged to all students.

INSTRUCTION

Instruction in Composition, Counterpoint, Voice, and all Instrumental courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. In other subjects both private and class lessons are offered.

REGULAR and SPECIAL STUDENTS

Students are classified as *Regular* or *Special*.

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular*, a student must take, in addition to lessons in his principal subject, all the required complementary work of his course, in proper sequence. One who has previously studied any complementary subject of a course may receive full credit upon passing the examination in accordance with the regulations. (See "Examinations," page 7.)

A *Special* student, not being an aspirant for a diploma, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly lessons.

SUMMER SESSION

A Summer Session is provided to enable students who so wish, to continue their studies uninterruptedly through the year, or for others who desire an opportunity for musical instruction in the summer months.

EVENING INSTRUCTION

Throughout the entire year, Evening Lessons with the regular Faculty members are available.

REGULATIONS

The following revised Regulations become effective September 10, 1923 and are to be complied with by all students.

TUITION

All tuition charges must be paid in advance by terms of ten or twenty weeks.

Lessons lost by absence must be paid for and will be made up by the instructor, provided that notice is received at the Office twenty-four hours previous to the appointment. In case of prolonged absence, owing to illness or other emergency, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the Session.

A student who is late for a lesson is entitled only to the balance of the appointment time.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session for the purpose of classifying *Regular* students in all their respective subjects. No one is eligible to take an examination in any subject in which he has not been

enrolled for the entire Session previous to the examination. In the History of Music the Annual Examination will be given only to those who have attended at least twelve lectures of the series.

A *Regular* student who fails to pass an Annual Examination, or whose Grade in a subject is incomplete in June, is given an opportunity in September to take a Reparatory Examination, for which a written application must be filed in the Office before September first.

Semestral Examinations are given to those who, through extraordinary ability and diligence, have covered the work of an entire Grade in the first Session.

Anyone not entitled to the privilege of free examination, as specified above, may take an Annual, Reparatory, or Semestral examination in any subject upon the payment of ten dollars.

Students who are in arrears in any payments due the Conservatory are not admitted to examinations.

Special students enrolled for either private or class instruction, are given informal examinations by their respective instructors upon the completion of the work of any grade.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma examinations must be filed in the Office, and a Diploma fee of ten dollars paid, not later than May fifteenth. This fee will be refunded in case of failure to pass the examinations.

A *Special* student or anyone not enrolled in the Conservatory may take the Diploma examinations in any course upon compliance with the Diploma regulations and the advance payment of ten dollars for each examination; the subjects to be taken in graded sequence.

A Certificate is given upon the completion of any Theoretical subject.

COURSES OF STUDY

(The curricula outlined in the courses are on the basis of two lessons per week in Principal Subjects. Theoretical Classes meet either once or twice a week according to the subject.)

CONDUCTING

AGIDE JACCHIA

Orchestra Conducting

No student will be admitted to this course unless he has fulfilled the following requirements: Completion of the courses in Solfeggio, Theory, Harmony; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; the knowledge of one string and one wind instrument.

Chorus Conducting

No student will be admitted to this course unless he has fulfilled the following requirements: Completion of the courses in Solfeggio, Theory, Harmony; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; second Grade of Organ.

Tuition: \$50 for 10 lessons.

COMPOSITION and ORCHESTRATION

AGIDE JACCHIA

OTTO G. T. STRAUB

Grade I

Small forms of Composition; Canon, Inventions, and Fugues in Free Counterpoint.

Choral Prelude; Motet.

Grade II

Chamber Music ; Concerto ; Sonata ; Symphony.
Orchestration.

Complementary requirements for a Diploma : Completion of the third Grade of Pianoforte, second Grade of Organ, second Grade of Violin or Violoncello, Formal Analysis, and the History of Music ; also the conducting of the Orchestral Training Class.

Tuition : \$50 for 10 lessons.

COUNTERPOINT and FUGUE

OTTO G. T. STRAUB

The completion of the courses in Theory and Harmony is prerequisite for admission to this course.

Grade I

Two, three, and four-part Counterpoint in all species ;
Imitations ; Choral Preludes.
Small compositions on given themes.

Grade II

Canon ; Double Counterpoint ; two, three, and four-part Fugues.

Tuition : \$50 for 10 lessons.

(Special price for four hours monthly : \$30)

HARMONY

OTTO G. T. STRAUB

The completion of the course in Theory is prerequisite for admission to this course.

Grade I

Intervals ; Triads and their Inversions ; Seventh and Ninth chords and their inversions ; Rules of part-writing (connection, preparation, and resolution of intervals and chords) ; Cadences and Sequences ; Rule of the Octave.

Grade II

Suspension; Appoggiatura; Retardation; Changing Tones; Passing Tones; Anticipation; Organ Point; Modulations; Chromatics; Enharmonics.

Exercises in four parts for pianoforte, stringed quartet, and voices, in their respective clefs.

Tuition	{	Elementary Course (Private)	\$20 for 10 lessons.
		“ “ (Class)	\$10 for 10 weeks.
		Advanced Course (Private)	\$30 for 10 lessons.
		“ “ (Class)	\$15 for 10 weeks.

HARMONIC ANALYSIS

OTTO G. T. STRAUB

(SUPPLEMENTARY COURSE)

Practical illustrations of Harmony by examples from Classic composers.

Tuition: \$5 for 10 weeks.

THEORY (Rudiments of Music)

OTTO G. T. STRAUB

This course is required of all *Regular* Students.

Notation; Metre and Rhythm; Scales; Intervals; Ornaments; Musical Terminology; Elementary Acoustics.

Tuition	{	Private:	\$20 for 10 lessons.
		Class:	\$10 for 10 weeks.

SOLFEGGIO (Rhythmical Articulation and Ear Training)

IRMA SEYDEL

This course is required of all *Regular* students.

Grade I

Bona Method. First and second parts in Sol and Fa Clefs.

Grade II

Bona Method. Third part in Sol, Fa, and Do Clefs. Sight reading; Transposition; Rhythmic and Melodic Dictation; Ear-training.

Tuition { Private Lessons: \$20 for 10 lessons.
Class " \$10 " 10 weeks.

HISTORY OF MUSIC (Lectures)

JOHN N. BURK

(Press representative of the Boston Symphony Orchestra)

A general survey of the development of the art of music in its varying forms and phases, describing the lives and characteristics of the most important composers, the aesthetic points of view and historical backgrounds of the successive epochs. Representative works played to illustrate the lectures.

Tuition { The course is free for all students enrolled in
the Conservatory; for others the tuition is
\$25 for the series of fifteen lectures.

FORMAL ANALYSIS (Lectures)

OTTO G. T. STRAUB

Phrasing (Motif, Phrase, Sentence, Period) ; Lied-forms ;
Prelude ; Etude ; Suite and Dance Forms ; Marches ;
Variations.

Large Forms (Scherzo, Rondo, Sonata, Overture, Concerto, Symphony, Symphonic Poem).

Songs and Vocal Forms; Contrapuntal Forms.

Tuition $\begin{cases} \$10 \text{ for } 10 \text{ weeks.} \\ \$15 \text{ " } 10 \text{ " (for students enrolled for} \\ \text{this course only).} \end{cases}$

VOICE CULTURE and COACHING

ALFRED R. FRANK

JESSIE P. DREW, ESTER FERRABINI, RODOLFO A. FORNARI

Grade I

The fundamentals of Singing; Breathing; Diction.
Panofka: A B C. Garcia: The Art of Singing.
Vocalises by Sieber; Concone; Marzo (Book I);
Vaccai.
Songs in the original language or in English.

Grade II

More advanced vocalises of Concone; Marzo; 50 Petit
Vocalises by Tosti; Studies for velocity, trill, and
embellishments by Lütgen.

Grade III

Coaching: Operas of the old and modern repertoire in
the original language or in English; Oratorio; Classic
Songs.

*Complementary requirements for a Diploma as Vocal
Instructor: Completion of the courses in Solfeggio, Theory,
Harmony, the third Grade of Pianoforte, Dramatic Expression,
and the History of Music.*

*Complementary requirements for a Diploma as Professional
Singer (granted only to those endowed with exceptionally good
voices): Completion of the courses in Solfeggio and Theory, the
Second Grade of Pianoforte, Dramatic Expression, and a knowl-
edge of the English, French, German, and Italian languages.*

Tuition { \$20 for 10 lessons }
 { \$30 " 10 " } according to grade and
 { \$50 " 10 " } instructor.

PIANOFORTE

HANS EBELL

CLEMENTINE MILLER

CYRUS ULLIAN

A class in Technique, meeting weekly, is free to all students enrolled in the Pianoforte course; attendance at least once a month being required of all *Regular* students who wish to be admitted to the Pianoforte examinations. Instructor: Mr. Ebell.

All *Regular* students of the fourth, fifth, and sixth Grades are required to do assigned accompanying for Advanced students of other courses.

Elementary Course

Grade I

Five finger exercises and elements of scale playing. Schmitt: Preparatory Exercises; Beyer: Elementary Book. One or more compositions from each of the following groups:

(1) Mozart: Minuet No. 1 in G major; Thomé: Melody in C major.

(2) Oesten: White Roses; Poldini: Waltz Serenade; Schytte: Dance of the Gnats; Gurlitt: The Forest Brook; Trucco: Pastorale Op. 11, No. 3.

(For four hands)

Godowsky: Miniatures-First suite; Third suite; Seven Ancient Dances.

Grade II

Knowledge of all major and minor scales and arpeggios on triads, dominant seventh and diminished seventh chords. Stasny: Finger Training; Hanon: The Virtuoso Pianist; Koehler: Op. 50.

One or more compositions from each of the following groups:

(1) Clementi: The First 6 Sonatinas Op. 36; Poldini: Oiseaux de Passage.

(2) Beethoven: Little Variations on a Swiss Air; Reinecke: Sonata Op. 47; Spindler: Light Staccato.

(3) Graham: Six Sight Reading Studies Op. 10;
Scharwenka: Tarantella Op. 62; Trucco: Toccatina
Op. 11, No. 5.

(For four hands)

Godowsky: Miniatures-Miscellaneous Nos. 1, 2, 3, 6,
8, 9, 10, 12, 13, 14, 17.

Sight reading of first Grade pieces, not previously studied.

Intermediate Course

Grade III

Scales and arpeggios in slow tempo, in parallel motion
through four octaves, and in contrary motion through
two octaves.

Stasny: Finger Training (continued). Kullak: Octave
School (Book 1). Czerny: Op. 636; or LeCoupey:
Op. 20; or Berens: Op. 61.

One or more compositions from each of the following
groups:

(1) Easy Sonatas by Haydn and Mozart; Beethoven:
Sonatas Op. 49, Nos. 1 and 2.

(2) Bach: Two-part Inventions; Easy Pieces by Early
Classic Composers (Collection J. Henius); Godard:
Au Matin; Dussek: La Matinée Op. 62.

(3) Schytte: The Spinning Wheel; Perabo: Praelu-
dium, Romanze Op. 19; Grieg: Lyric Pieces Op. 12;
Trucco: Gavotte and Musette Op. 12, No. 2.

(For four hands)

Godowsky: Miniatures-Second suite; Modern Dances.
Sight Reading of second Grade pieces, not previously
studied.

Grade IV

Scales and arpeggios as in Grade III in all tempos, also
in double octaves in parallel motion through two octaves
and in contrary motion through one octave, in slow
tempo.

Kullak : Octave School (Books I and II). Clayton Johns : From Bach to Chopin. Czerny : Op. 299 and Op. 740 (not less than three studies); Cramer-Bulow : Selected Studies (not less than three studies). One or more compositions from each of the following groups :

(1) Bach : Three-part Inventions, Partitas, Suites ; Early Classics (difficulty Grade B).

(2) Sonatas and Rondos by Haydn and Mozart ; Beethoven : Bagatelles.

(3) Beethoven : Easy Sonatas, e. g. Nos. 1, 4, 5, 6, 9, 10, 25.

(4) Schubert : Impromptus and Moments Musicaux ; Mendelssohn : Songs without Words ; Field : Nocturnes ; Schumann : Childhood Scenes, Forest Scenes.

(5) Chopin : Easy Preludes and Nocturnes, Bolero, Ecossaises, Rondos.

(6) Tschaikowsky : The Seasons of the Year ; Grieg : Lyric Pieces Op. 38, Album Leaves Op. 28 ; MacDowell : Woodland Sketches ; Perabo : Toccata Op. 19 ; Moszkowski : Etincelles, Sur L'Eau, La Jongleuse ; Bargiel : Marcia Fantastica.

(Of the six required repertoire compositions, four must be presented by memory at the examination for admission to Grade V).

(For four hands)

Godowsky : Miniatures Miscellaneous Nos. 4, 5, 7, 11, 15, 16, 18, 19, 20. G. Fauré : Op. 56, Op. 57. Sight Reading of third Grade pieces, not previously studied.

Classes for four-hand playing, open to students of the first four Grades. Instructor : Miss Miller.

Tuition : \$12 for 10 weeks.

Advanced Course

Grade V

Scales in thirds and sixths. Arpeggios of triads and seventh chords combined with their inversions.

Tausig: Daily Exercises (Book I). Kullak: Octave School. Clementi-Tausig: *Gradus ad Parnassum*. Also studies by Moszkowski, Sternberg, MacDowell, Chopin, Liszt.

Compositions from each of the following groups: (1) Bach; (2) Mozart, Haydn, Beethoven; (3) Weber, Mendelssohn, Schubert; (4) Schumann, Brahms; (5) Chopin; (6) Liszt; (7) Early Classics; (8) Contemporary Composers. One of these compositions is required to be a concerto for pianoforte with orchestra accompaniment.

Grade VI

Special study of scales in double thirds. Tausig: Daily Exercises (Books I, II, and III).

Special study of the master-works of the composers grouped in Grade V. All compositions studied in this grade must be memorized in preparation for the lesson. Final Examinations for a Pianist-Instructor:

I. Eight compositions selected by the committee from a repertoire presented for approval a month previous, consisting of the following pieces:

(1) Six preludes and fugues from Books I and II of the Well-tempered Clavichord and an extensive composition (for instance, Chromatic Fantasia or Italian Concerto) by J. S. Bach.

(2) One of the last five sonatas and one other sonata by Beethoven. (A sonata by Mozart or Haydn may be substituted for the last one.)

(3) A ballade, a scherzo, and a dance by Chopin.

(4) A composition by an early classic composer, preferably from the collection in Godowsky: Renaissance.

(5) An extensive work by Schumann or Brahms and inversely a small composition by Brahms or Schumann.

(6) An original composition and a transcription, or a Rhapsody by Liszt.

(7) A composition by Weber, Mendelssohn, or Schubert.

(8) A composition by a contemporary composer.
(One of the compositions in Groups 5-8 must be a sonata.)

(9) A concerto.

II. One composition prepared in two hours, and one *a prima vista*.

A special course for Concert Pianists is offered for those students who pass the examinations from Grade V to Grade VI most commendably. This course is given in classes of not less than three nor more than five. One hour per week. Instructor: Mr. Ebell.

Tuition: \$25 for 10 weeks.

Final examinations for a Concert Pianist are on the same requirement as for a Pianist-Instructor, with the addition of the following pieces to the repertoire of Requirement I: three studies by Chopin, two studies by Liszt, one concert study by a contemporary composer, two more concertos.

Complementary requirements for a Diploma as Pianist-Instructor: Completion of the courses in Solfeggio, Theory, Harmony (unfigured bass in four parts and four clefs), Formal Analysis, and the History of Music.

Additional requirements for a Diploma as Concert Pianist: Florid Counterpoint in four parts, Fugue in four parts, and Orchestration of a Pianoforte composition.

Tuition	{	Elementary course: \$20 for 10 lessons.
		Intermediate " \$30 " 10 "
		Advanced " \$50 " 10 "

STEINWAY PIANOFORTE

ORGAN

*ALBERT W. SNOW

WALTER N. KILBURN

(*Member of the Boston Symphony Orchestra.)

Grade I

Pedal study. Legato touch. Registration. Hymn and trio playing.

Grade II

Interpretation of various styles from the lesser works of Bach to modern composers, with special attention to phrasing and registration. Staccato touch.

Grade III

Continued study of Bach. Formation of repertory from such masters of organ composition as César Franck, Widor, etc. Choir accompaniment.

Grade IV

Bossi: Concerto Op. 100.

Recital playing, and study of modern composers, particularly of the French school.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Formal Analysis, Counterpoint and Fugue, and the History of Music.

Tuition { Elementary course: \$20 for 10 lessons.
Advanced " \$40 " 10 "

HARP

WILHELMINA VAN DEN BERG

Grade I

Bochsa: Exercises and Studies.

Snoer: Method (First Part). Scales.

Hasselmans: Three Little Pieces.

Grade II

Snoer : Arpeggio Studies.
Naderman : Sonatinas.
Godefroid : Fantaisie.
Oberthür : Serenade.
Hasselmans : Berceuse.

Grade III

Studies by Bochsa : Naderman.
Parish-Alvars : Divertissement.
Godefroid : Mélancolie.

Grade IV

Studies by Schuëcker ; Heller-Hasselmans ; Bochsa.
Oberthür : Impromptu ; Meditation.
Zabel : Élegie Fantastique.

Grade V

Studies by Bovio ; Labarre ; Dizi.
Orchestral Works ; Solos ; Concertos with Orchestra.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, Formal Analysis, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition : \$50 for 10 lessons.

FLUTE and PICCOLO

AUGUSTUS BATTLES

(Member of the Boston Symphony Orchestra.)

Grade I

Tone production ; sustained sounds ; single tonguing.
Scales ; Arpeggios.
Altes : Method (First Part).

Grade II

Passages in thirds, sixths, octaves ; chromatic scales ;
double tonguing.
Altes : Method (Second Part).
Exercises by Berbiguiez ; Anderson.

Grade III

Altes: Method (Third Part.) Triple tonguing.

Exercises by Anderson; Tulou.

Sonatas by Handel; Bach; Marcello.

Grade IV

Virtuosity exercises by Anderson; Boeleur; Soussman.

Concertos by Mozart; Pieces by Demersseman-Lindpainter.

Solos by Tulou.

Grade V

Sonatas; Suites; Concertos; Modern Compositions.

Study of orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Pianoforte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: \$20 for 10 lessons.
Advanced " \$30 " 10 "

OBOE and ENGLISH HORN

LOUIS SPEYER

(Member of the Boston Symphony Orchestra.)

Grade I

Explanation of the Oboe and its reeds.

Scales. Barret: Method (First Part).

Grade II

Barret: Method (Second Part). Sellner: Method (First Part).

Exercises and Scales.

Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).

Duets.

Solos by Colin; Verroust.

Grade IV

Explanation and study of the English Horn.

Methods for Oboe by Hugo; Ferling.

Grade V

Gillet: Method.

Mozart: Quartet; Beethoven: Trio; Handel: Concerto and Sonata; Bach: Sonata.

Selected solos from orchestral works.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Piano-forte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: \$20 for 10 lessons.
 { Advanced course: \$30 " 10 "

CLARINET and BASS CLARINET

* ALBERT SAND

JOHN S. LEAVITT

(* Member of the Boston Symphony Orchestra)

Grade I

Tone Study. Breathing. Klosé: Method (Book I).

Elementary scales.

Grade II

All Scales. Klosé: Method (Book II).

Mueller: Etudes; Kroepsch: Books I and II;

Bärmann: Book I.

Grade III

Bärmann: Advanced Daily Studies.

Etudes by Kroepsch; Mueller.

Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.

Spohr: Concertos; Weber: Concertini; Cavallini: Caprices.

Duos for two clarinets.

Quintets by Mozart; Kroepsch (Books III and IV).

Selected solos by Debussy; Pennequinn.

Grade V

Concertos by Mozart ; Weber ; Spohr.
Brahms : Sonatas and Quintets.
Debussy : Rhapsody.
Concert passages from Symphonies.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, second grade of Piano-forte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course : \$20 for 10 lessons.
 { Advanced " 30 " 10 "

BASSOON

ABDON LAUS

(Member of the Boston Symphony Orchestra.)

Grade I

Sustained sounds and scales.
Laus : Method (First and Second Parts).
All scales and arpeggios.
Pares : Technical Exercises.
Reed making.

Grade II

Laus : Method (Third Part); 50 exercises.
Methods by Jancourt ; Bourdeau. Blume (Book I).
Weber : Romanza d'Appassionata ; Bourdeau : First Solo.

Grade III

Laus : Method (Fourth Part).
Blume : 36 Studies (Book II).
Wiechendorff : Chromatic Variations ; Concertos by
Busser ; David ; Bourdeau : Second Solo ; Mozart :
Larghetto ; Vabaron : Melodies.

Grade IV

Etudes by Gavinies; Espagnet; Gambaro; Milde.
Bourgault-Ducoudray: Solo; Mozart: Concerto; René:
Solo de Concert; Hassler: Concerto in C minor; Cols:
Concertstuck.

*Complementary requirements for a Diploma: Completion of
the courses in Solfeggio, Theory, Harmony, the second grade of
Pianoforte, the History of Music, and two years' regular attend-
ance in The Orchestral Training Class.*

Tuition { Elementary course: \$20 for 10 lessons.
 { Advanced " \$30 " 10 "

SAXOPHONE

ABDON LAUS

JOHN S. LEAVITT

Grade I

Pares: Saxophone Method; Mayeur: Saxophone Method
(Part I).
de Ville: Major and Minor Scales.
Easy pieces by various composers.

Grade II

Ben Vereecken: Complete Chromatic Scale; Mayeur:
Saxophone Method (Part II).
de Ville: 20 Operatic Melodies for Study of Phrasing.
Pieces by Bachman; Balfe; Nicolao; Lefebvre; Hauser;
Raff.

Grade III

Kappey-de Ville: 27 Exercises and 15 Cadenzas;
Kappey: 11 Progressive Saxophone Studies; Lazarus:
8 Fantasias.
Pieces by Abt; Chopin; de Ville; Donizetti; Hart-
mann; Verdi; Schroen.

Tuition: \$20 for 10 lessons.

HORN

MAX HESS

(Member of the Boston Symphony Orchestra.)

Grade I

Grand Theoretical and Practical School for Horn.

Franz : Method (Vol. I) ; Schantl : (Vol. I) ; Kopprasch :

60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part); Schantl: (Vol. III).

120 Melodic Pieces for Interpretation, preparatory to Solo Playing.

Grade III

Etudes by Prée; Belloli.

Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz.

Brahms: Trio; Beethoven: Sonata.

Concertos by Mozart; Weber; R. Straus; Saint-Saëns.

Solos from orchestral works are studied in Grades III and IV. Transposition is taught in every grade.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Piano-forte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition : \$30 for 10 lessons.

CORNET and TRUMPET

EDWIN G. CLARKE

Grade I

Tone production; Use and control of tongue; Cultivating muscles of lips; Method of breathing.

Structural Studies and Scales.

Clarke: Elementary Studies; Arban: Method (First Section).

Grade II

All forms of single tonguing; Chromatic scales and studies; Extending compass; Slurring and simple phrasing; Arpeggios.

Clarke: Original Studies; Arban: Intermediate Studies; World: Method (Vol. I).

Grade III

Double and triple tonguing; Tonguing as applied to Trumpet; Advanced Phrasing.

Clarke: Technical Studies; World: Method (Vol. II).
Selected Solos.

Grade IV

Completing Compass; Style and Expression; Endurance; Solo playing.

Clarke: Characteristic Studies; Arban: Artistic Studies and Solos; St. Jacome: Advanced Studies; World: Method (Vol. III).

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Piano-forte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course: \$20 for 10 lessons.
 { Advanced " " \$30 " 10 "

TROMBONE and TUBA

EUGENE ADAM

(Member of the Boston Symphony Orchestra.)

Grade I

Sustained sounds and scales.

Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.

Duets by Bleger; Vobaron; Labyo; Clodomir; Dieppo; Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau ; Salzedo ; Vidal ; de la Mux ; Demersmann ; Guilmant ; Chrétien ; Spinelli ; Missa.

Sonatas by Beethoven ; Mozart ; Haydn ; (transcriptions by Paul Delisse).

Grade IV

Selected solos.

Beethoven : Grand Aria Symphonique ; Trios by Mozart ; Haydn ; Quartets by Adam ; Meyerbeer.

Complementary requirements for a Diploma : Completion of the courses in Solfeggio, Theory, Harmony, Second Grade of Piano-forte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition { Elementary course : \$20 for 10 lessons.
 { Advanced " \$30 " 10 "

PERCUSSION

CARL F. LUDWIG

(Member of the Boston Symphony Orchestra)

Side-Drum ; Bass-Drum ; Cymbals ; Tam-tam ; Tambourine ; Triangle ; Castanets.

Bells ; Xylophone ; Timpani.

Tuition : \$20 for 10 lessons.

VIOLIN

IRMA SEYDEL

ARY DULFER

* FREDERICK L. MAHN

(* Member of the Boston Symphony Orchestra)

Elementary Course

Grade I

Studies by Hohmann ; de Bériot ; Wohlfart.

Sevcik Op. 7 (Parts I and II).

Grade II

Studies by Kayser ; Mazas; Dont.

Sevcik : Op. 7 (Part II); Schradieck : Scales and Arpeggios.

Students' Concertos by Seitz ; Accolay ; Huber.

Dancla : Op. 187.

Intermediate Course

Grade III

Kreutzer : Studies.

Sevcik : Op. 8, 9, and 2 ; Schradieck : Scales and Arpeggios.

Concertos by Rode ; Viotti.

Selected Solos.

Grade IV

Fiorillo : Studies.

Sevcik : Op. 8, 9, 2 (cont.), and 1.

Concertos by de Bériot ; Viotti ; Mozart.

Selected Solos.

Ensemble Class for Stringed Instruments, one meeting per week, open to students of the Intermediate and Advanced Courses. Instructor : Mr. Dulfer.

Tuition : \$5 for 10 weeks.

A Technique Class and a String Quartet Class, meeting weekly are *free* to all Violin students, upon reaching Grade III and compulsory for *Regular* students, upon reaching Grade IV. Instructor : Mr. Dulfer.

Advanced Course

Grade V

Rode : Studies.

Sevcik : Op. 1 and 2 continued.

Concertos by Back ; Spohr ; Bruch.

Selected Solos.

Grade VI

Paganini : Studies.

Sevcik : Op. 1 and 2 concluded.

Concertos by Mendelssohn ; Vieuxtemps ; Wieniawski ;
Saint-Saëns.

Bach : Solo Sonatas.

Selected Solos.

Soloists' Course ; Additional requirement :

Concertos by Brahms ; Beethoven ; Ernst ; Paganini.

Sonata Class open to students of the Advanced Course.

For students of Grade V. Sonatas by Bach ; Grieg ; Handel ;
Haydn ; Mozart ; Schubert ; Schumann ; Tartini.

For students of Grade VI. Sonatas by Beethoven ; Brahms ;
Franck ; Paderewski ; Strauss.

Instructor : Miss Seydel.

Tuition : \$20 for 10 weeks.

*Complementary requirements for a Diploma : Completion of
the courses in Solfeggio, Theory, Harmony, Formal Analysis,
second grade of Pianoforte, the History of Music, and two years'
regular attendance in the Orchestral Training Class.*

Tuition	{	Elementary course : \$20 for 10 lessons.
		Intermediate " 30 " 10 "
		Advanced course : \$40 or \$50 for 10 lessons.

VIOLA

FREDERICK L. MAHN

(Member of the Boston Symphony Orchestra.)

Grade I

Position ; Tone production.

Major and minor scales.

Bruni : Tenor Method.

Grade II

Studies in the first and second positions, from works of
Campagnoli, Mazas, Corelli, Kreutzer.

Grade III

Studies in all the positions.

All major and minor scales and arpeggios.

Grade IV

Campagnoli : 41 Caprices.

E. Krenz : Op. 5.

Solos from orchestral works.

Grade V

Kreutzer : 40 Studies.

E. Krenz : 10 Petits Morceaux Op. 122.

Vieuxtemps : Elégie Op. 30.

*Complementary requirements for a Diploma : Completion of
the courses in Solfeggio, Theory, Harmony, second grade of Piano-
forte, the History of Music, and two years' regular attendance
in the Orchestral Training Class.*

Tuition { Elementary course ; \$20 for 10 lessons.
 { Advanced " \$30 " 10 "

VIOLONCELLO

HAZEL L'AFRICAIN

* ENRICO FABRIZIO

(* Member of the Boston Symphony Orchestra.)

Grade I

Werner : Violoncello School ; Art of Bowing, Op. 43.

Lee : Studies for Beginners (First Part).

Dotzauer arr. by J. Klingenberg (First and Second
Parts).

Grade II

Lee : Studies for Beginners (Second and Third Parts).

Merk : Op. 11.

Dotzauer : Op. 54.

Hegyesi : Rhythmical Scale and Chord Studies.

Easy Solos.

Grade III

Grützmacher: Op. 38; Lee: Op. 31; Duport: 21 Studies.

Dotzauer: Op. 120 and 158.

Sorvais: Fantasia Op. 13.

Goltermann: Third and Fourth Concertos.

Grade IV

Dotzauer: 24 Daily Studies Op. 155, Part 4.

Piatti: Etudes.

Leo Schultz: Classics (Two Volumes).

Concertos by Saint-Saëns; Lalo.

Grade V

Boellmann: Concert Variations.

Sonatas by Bach; Locatelli; Valentini; Corelli;

Bosperins; Grieg; Strauss; Beethoven; Saint-Saëns.

Concertos by Dvorak; Volkmann; Schumann;

Goltermann.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Piano-forte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition	{	Elementary course:	\$20	for	10	lessons.	
		Intermediate	"	\$30	"	10	"
		Advanced	"	\$40	"	10	"

CONTRABASS

THEODOR SEYDEL

(Member of the Boston Symphony Orchestra.)

Grade I

Tone production and bowings on the open strings.

Progressive studies.

Finger exercises.

Diatonic and Chromatic Scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.

Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goldermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double-Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for a Diploma: Completion of the courses in Solfeggio, Theory, Harmony, second grade of Piano-forte, the History of Music, and two years' regular attendance in the Orchestral Training Class.

Tuition: \$30 for 10 lessons.

ORCHESTRAL TRAINING CLASS

AGIDE JACCHIA

Selected compositions by old and modern masters.

This course is *free* for Conservatory students of Orchestral Instruments or Composition, upon reaching the grade specified under the Complementary requirements of their respective courses. For others the tuition is \$40 per school year.

BAND TRAINING

EDWIN G. CLARKE

Standard Overtures.

Operatic Selections.

Characteristic : Intermezzi, Waltzes, Marches, and Miscellaneous Compositions.

Tuition : \$25 per school year.

DRAMATIC EXPRESSION

EDOUARD H. DARMAND

BEATRICE KING

Preparation for Public Speaking and all branches of Stage Work, Dramatic and Operatic.

Tuition { Private lessons : \$20 for 10 lessons.
 { Class lessons : \$10 " 10 weeks.

BALLET TRAINING

MARIA PAPORELLO

Classes for Grand Opera exclusively. Private lessons.

Tuition { Private lessons : \$30 for 10 lessons.
 { Class lessons : \$15 " 10 weeks.

DEPARTMENT OF LANGUAGES

EMMA DARMAND

MARGARETTE MÜNSTERBERG

RODOLFO FORNARI

French, German, and Italian taught by native instructors.

Authoritative orthoepy and interpretation of Librettos of Operas. Thorough grammatical study, if desired.

Tuition { Private lessons : \$20 for 10 lessons.
 { Class lessons : \$10 " 10 weeks.

GENERAL INFORMATION

It is the aim of the Boston Conservatory of Music to serve the interest of all students, as individuals, and to give them the benefit of personal advice and friendly assistance wherever possible.

RESIDENCE

Young women are advised to communicate directly with any of the following dormitories for girls, where board and room are obtainable at rates ranging from \$6.50 to \$20 per week:

- (1) The Franklin Square House, 11 E. Newton St.
- (2) The Students' House, 96 The Fenway.
(Especially for girls under 20)
- (3) The Students' Union, 81 St. Stephen St.

The Registrar also has a list of carefully selected private homes where men or women may find suitable accommodations.

Students under twenty-one years old who live out of town may secure at the local railroad stations applications for "Pupils' Tickets" which, when signed by the Director of the Conservatory, entitle the holder to special rates.

LIBRARY

The Students' Library contains reference books on musical subjects, together with valuable works on voice, pianoforte, and orchestral instruments.

Students also have the privilege of drawing books from the Boston Public Library.

MUSIC and OTHER SUPPLIES

A selected assortment of vocal and instrumental music, note-books, and other supplies are kept on sale for the convenience of instructors and students.

PRACTICE PRIVILEGES

Opportunities for free practice are accorded to *Regular* students, so far as accommodations permit. An exception is

necessarily made in the case of Organ practice, for which there is a charge of twenty-five cents per hour.

SCHOLARSHIPS

Scholarships for free instruction are awarded to students who show evidence of exceptional ability and are unable to pay the costs of tuition.

RECITALS and CONCERTS

At frequent intervals during the regular school year, recitals are given by students representing the various courses or by members of the Faculty.

Through the courtesy of the Management of the Boston Symphony Pops, Tuesday, May 29, was assigned as the annual Boston Conservatory of Music Night in Symphony Hall. A program of special interest to students of the Conservatory was prepared by Mr. Jacchia, the Conductor of the Pop Concerts.

At the Students' Recitals, to which parents and friends were invited, the following programs were presented:

WEDNESDAY, DECEMBER 6, 1922, AT 8 P. M.

FOURTH BALLADE	Chopin
LEON TUMARKIN - Grade VI - Mr. Ebell	
a. ARIETTA, <i>E se le nubi</i> . . . from " <i>Der Freischutz</i> "	Weber
b. SONG, My Lovely Celia	Higgins
ELAINE THROWER - Grade II - Mr. Frank	
SONATA in Sol Minor	Tartini
Adagio — Non troppo presto — Largo — Allegro con moto	
HENRY KOKERNAK - Grade IV - Mr. Dulfer	
SCHERZO, Op. 4	Brahms
CATHERINE CARVER - Grade VI - Mr. Ebell	
ROMANZA, Non conosci il bel suol . . . from " <i>Mignon</i> "	Thomas
M. DE LA LUZ SANCHIONI - Grade I - Mr. Fornari	
LARGHETTO, from " <i>Quintet in Re major</i> "	Mozart
BRUCE KRESS - Grade III - Mr. Leavitt	
PRELUDE AND FUGUE in La minor	Bach-Liszt
ANNA WEINBERG - Grade VI - Mr. Ebell	
AVE MARIA	Luzzi
WILLIAM KANE - Grade I - Mr. Frank	

RECITATIONS	{ a. The Sugar-plum Tree	Field
	{ b. The Shadow March	Stevenson
	BARBARA SPINDLER - Grade I - Miss King	
CONCERTO	in Mi flat major	Liszt
	CYRUS ULLIAN - Grade VI - Mr. Ebell	
QUARTET, The Return		Dancla
	VIOLIN ENSEMBLE - Mr. Dulfer	
MARIO GULIZIA	CHARLES EZEKIAN	
JOSEPH PARLATO	HAROLD DOYLE	
	MABEL DERRY {	Accompanists
	ASHER SHUFFER }	

MONDAY, FEBRUARY 26, 1923, AT 8 P. M.

NOCTURNE	in Mi flat major	Chopin
	FRANK DE LISLE - Grade IV - Miss Miller	
Voi che sapete	from " <i>Le Nozze di Figaro</i> "	Mozart
	BARBARA SMITH - Grade I - Mme. Ferrabini	
TO A WATER-LILY		MacDowell
	ARTHUR JOHNSON - Grade IV - Mr. Ullian	
CAVATINA		Raff
	HAROLD DOYLE - Grade IV - Mr. Dulfer	
MAY (Starlit Nights)		Tschaikowsky
	HELEN CHAPMAN - Grade V - Mr. Ebell	
Stride la vampa	from " <i>Il Trovatore</i> "	Verdi
	LEONORA WOOD - Grade II - Mme. Ferrabini	
PRELUDE AND FUGUE	in Mi flat minor	Bach
	BRENDAN KEENAN - Grade V - Mr. Ebell	
Regnava nel silenzio	from " <i>Lucia di Lammermoor</i> "	Donizetti
	MARIA DI PESA - Grade III - Mme. Ferrabini	
SONETTO DEL PETRARCA		Liszt
	GERTRUDE ALBINSKY - Grade VI - Mr. Ebell	
L'altra notte in fondo al mar	from " <i>Mefistofele</i> "	Boito
	IRIDE PILLA - Grade II - Mme. Ferrabini	
TRIO XXIV	Allegro Moderato ; Tempo di Minuetto	Haydn
	Ensemble Class Mr. Dulfer	
	CATHERINE CARVER	MARIO GULIZIA
	DOMENICO GULIZIA	
COUNTRY GARDENS		Grainger
	RUFUS THOMPSON - Grade V - Mr. Ebell	
	CATHERINE CARVER {	Accompanists
	CYRUS ULLIAN }	

STEINERT HALL

FRIDAY, APRIL 27, 1923, AT 8.15 P. M.

BOSTON CONSERVATORY OF MUSIC

RECITAL BY STUDENTS ENROLLED DURING
THE YEARS 1920, 1921

PROGRAM

- CHROMATIC FANTASY and FUGUE Bach
LEON TUMARKIN (Mr. Ebell)
- LEGENDE Wieniawski
HAROLD DOYLE (Mr. Duffer)
- RACCONTO, *Che gelida manina* .. from "*La Bohème*" Puccini
JOSEPH ANTONELLI (Mr. Fornari)
- a. PRELUDE and FUGUE in Sol major Bach
b. ETUDE, Op. 10, No. 2 Chopin
CATHERINE CARVER (Mr. Ebell)
- TWO MOVEMENTS from "*Concerto in La major*" . Mozart
Adagio-Allegro
BRUCE KRESS (Mr. Leavitt)
- PRELUDE and FUGUE in Mi flat minor Bach
BRENDAN KEENAN (Mr. Ebell)
- BOLERO from "*I Vespri Siciliani*" Verdi
IRIDE PILLA (Mme. Ferrabini)
- BALLADE in Sol minor Chopin
ANNA WEINBERG (Mr. Ebell)
-

Steinway Pianoforte

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